

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, APRIL 17, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Third appearance of Mdlle. Titiens.

Second appearance of Mdlle. Pocchini.

Les Huguenots.

THIS EVENING (Saturday, April 17), Meyerbeer's grand opera,

GLI UGONOTTI.

Dramatis Personæ:—

Il Conte di San Bris	Sig. Bellotti.
Il Conte di Nevers	Sig. Aldighieri.
De Cosse	Sig. Mercuriali.
Tavannes	Sig. Aumoni.
De Retz	Sig. Borchardt.
Méru	Sig. Castelli.
Head of Night Watch	Sig. Albelda.
Raoul di Naagis	Sig. Giuglini.
Marcello	Sig. Violelli.
Margarita di Valois	Mdlle. Ortolani.
Urbano	Mdme. Lucioni Landi.
Dama d'Onore	Mdme. Ghioni.
Valentina	Mdlle. Titiens.

With scenery, entirely new and original, by Mr. Marshall. Dresses, entirely new, and taken from the best authorities, by Madame Copere. The mise-en-scène and incidental ballet by M. Massot.

DESCRIPTION OF THE SCENERY.

Act 1. Scene 1.—Tournai.—Saloon in the Castle of the Count de Nevers. This scene has been composed in the Renaissance style, age of Francis I. Scene 2nd.—Park and Castle of Chenouveau, composed from sketches made in the vicinity of Aubeois.

Act 2.—Paris.—The Pré-aux-Clercs and View of Paris in 1572, from the etchings of S. Silvestre.

Act 3.—Paris.—The Castle of De Nevers; interior. Old French Gothic Style, with Renaissance enrichments.

Act 4.—Paris.—Chapel of the Huguenots; a Quarter of Paris, from the etchings of S. Silvestre.

To conclude with a new Ballet Divertissement, by M. Massot, entitled

CALISTO; ou, Le Renvoi de l'Amour.

Calisto, Mdlle. Pocchini; Venus, Mdlle. Annetta; Diadina, Mdlle. Pasquale; Orde, Mdlle. Morlacchi; Amarylis, Mdlle. Bioletti; Nereina, Mdlle. F. Brown; Cupid, La Petite Philipe; Palemon, M. Caron.

Dances.—Le Cete des Nymphes, Le Renvoi de l'Amour, Mdlles. Pocchini, Morlacchi, Bioletti, Philipe, and Corps de Ballet; Le Ceinture de Venus, Pas d'Action, Mdlles. Annetta, Pasquale, and Corps de Ballet; Grand Pas de Deux, Mdlle. Pocchini and M. Caron.

A limited number of boxes have been secured to the public, price 21s. and 31s. 6d. each, and may be had at the box-office at the theatre. The opera will commence at half-past 7 o'clock.

On Tuesday, April 20, Madlle. Piccolomini will make her first appearance this season as Norina, in Donizetti's opera of *Don Pasquale*, and shortly afterwards in *Luisa Miller*.

On Thursday next, April 22, Extra Night, when will be repeated Meyerbeer's opera, *Gli Ugonotti*: by Mdlles. Titiens, Ortolani, Signori Giuglini, Violelli, Aldighieri, and Belletti. And the new Ballet Divertissement, entitled *Calisto*, ou, *Le Renvoi de l'Amour*, in which Mdlle. Pocchini and Mdlle. Annetta will appear.

MISS EMMA BUSBY'S MATINEE,

HANOVER SQUARE ROOMS, Thursday, April 22, half-past 3 o'clock. Vocalists: Miss Kemble, Mr. Benson, Mr. Santley. Instrumentalists: Herr Molique, Signor Piatti, Miss Emma Busby. Accompanist, Mr. Cousins. Tickets, half-a-guinea; or family tickets to admit three, a guinea; at the principal music-sellers, and of Miss Busby, 50, Upper Dorset-place, Dorset-square.

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ARABELLA GODDARD, at the New Philharmonic Concert, on Monday Evening next, April 19, in the St. James's Hall, Piccadilly. A BEETHOVEN NIGHT. Orchestra on the grandest scale.

Tickets 2s., 2s. 6d., 5s., 7s. 6d., and Stalls 10s. 6d., at Messrs. Keith, Prowse, and Co., 48, Cheapside.

ST. MARTIN'S HALL.

HANDEL'S SAMSON will be performed on Wednesday, April 21, at 8, under the direction of Mr. JOHN HULLAH. Principal vocalists:—Miss Banks, Mdlle. de Villar, Miss Fanny Rowland, Miss Palmer, Mr. Sims Reeves, Mr. W. Evans, Mr. Santley, Mr. Thomas. Tickets, 1s., 2s. 6d., stalls, 5s.

ST. JAMES'S HALL.

A GRAND CONCERT in aid of the Centenary Fund of the Asylum for Female Orphans will take place, under the most distinguished patronage, towards the end of May. Full particulars will be duly announced.

WORCESTER CATHEDRAL CHOIR.

A VACANCY has occurred in the BASS DEPARTMENT of the above CHOIR, which it is proposed to fill up on THURSDAY, the 23rd instant. Candidates are requested to forward their Testimonials as early as possible to the Rev. T. L. Wheeler, Precentor, Bromwich House, Worcester, and to appear personally at the Morning Service at Ten o'clock on the above-named day.

April 8th, 1858.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

The nobility, gentry, subscribers, and the public are most respectfully informed that the NEW THEATRE will OPEN on Saturday, May 15. The prospectus of the season will be issued on Monday next.

CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Musicales, Soirées, Balls, &c.*, at Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.



Miscellaneous.

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NOTICES, &c.

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The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred. Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, APRIL 17, 1858.

OPENING OF HER MAJESTY'S THEATRE.

This magnificent and ever-fashionable establishment opened for the season on Tuesday last, when a crowded and brilliant audience assembled, and the performance was also honoured by the presence of Her Majesty and the Prince Consort. The opera selected was *Les Huguenots*, interesting from its not having been represented at this house for some years, and from its introducing a new *prima donna*, whose name has been already mentioned in this journal, Mdle. Titiens. A more legitimate and complete success we have rarely witnessed. The criticism of the *débütante* is very facile. She has a fine, clear, *fresh* voice, and is a highly-finished vocalist. To these most important qualifications she adds histrionic powers of no common order. Her action in the principal scenes is of a really perfect description, and her by-play in others equally betokens the thorough artist.

The personal appearance of Mdle. Titiens is not prepossessing, but her countenance is interesting, and the play of her features would alone enlist the constant attention of an assembly. To return to her vocalization, we would just remark, that the way in which she half mutters sentences in scenes where terror or sudden emotion is to be depicted is intensely dramatic. The tone of the voice is not by any means lost, and she does not suddenly exchange this hoarse whisper for a tremendous rant, which is the great fault of many a popular actor and actress; all is artistic, so far as we can judge from what we witnessed on Tuesday night. We are careful in expressing a decided opinion in such cases, and we do not think we shall have anything to retract in the case of the new *prima donna* at Her Majesty's Theatre.

Mdle. Theresa Titiens comes of a Hungarian family, and she has recently been fulfilling an engagement at the Vienna opera. We fancy she has chiefly studied in Italy, though occasionally her singing gives slight evidence of a tendency towards the German school, which is too peculiar to pass unnoticed.

The opera on Tuesday night was well cast. Mdle. Ortolani, in spite of her eternal *tremolo*, gave very great satisfaction as the Queen. Indeed, she took nearly all the honours of the first act, for Vialetti's personification of Marcel was none of the brightest, and his "Piff, paff," went off very tamely, slight sibilatory symptoms making themselves manifest. Vialetti was subsequently better, and the duett with Valentine in the second act was very well given, but he does not seem capable of satisfactorily expressing the rugged enthusiasm of the old Huguenot soldier. Giuglini appeared as Raoul for the first time, and achieved a genuine success. The septett, in which he has the prominent part, was the only encore of the evening. The demand for repetition was

most pertinacious, and served to show the genuineness of the audience, who were determined to bestow their favours upon the legitimate and deserving. In the third act Signor Giuglini was admirable. Mario never made love in better style, and never sang so well. The "Tu m'ami" was delicious, and indeed the whole of this scene was worth a long pilgrimage, the singing and acting of Mdle. Titiens being fresh and intense to a degree. Perfect shouts of applause accompanied Raoul's rush to the window, for the preceding portions of this exciting scene had wound the audience up, and this was almost the first opportunity they had of giving vent to their enthusiasm.

Belletti disappointed us as St. Bris. He sang artistically, as he always does, but the part does not suit him. Signor Aldighieri gained golden opinions and much applause as Nevers. His condemnation of the conspiracy was really fine, and there were other points in his acting and singing that demand more praise than we have space for. The part of the Page was sustained by Mdle. Lucioni Landi, a young contralto, who appeared for the first time. She was either very nervous, or had a cold, or couldn't sing, or was deficient in some way or other; as to a positive pronouncement on this *débütante* we would rather hear her a few times, when circumstances may be more favourable, or she may be heard to better advantage.

The chorus, which on the whole behaved exceedingly well, was rather flat in the "Rataplan," and was soundly hissed. There was, to a certain extent, the same sibilatory objection to the "Benediction" *ensemble*, to which we do not subscribe. In our opinion it was done very well, and given with prodigious force. On Thursday night the "Rataplan" was immensely improved. The band, under the direction of Signor Ardit, contains good material, but requires moulding.

The general *mise-en-scène* was admirable, and some new scenery by Mr. Charles Marshall called forth audible expressions of approval.

The arrangements for the season at Her Majesty's Theatre promise us Mdle. Piccolomini, who appears as Norina in *Don Pasquale* on Tuesday next, Madame Albani, Mdle. Spezia, and Signor Belart. Where is Signor Beneventano? Verdi's *Luisa Miller* is to be given, with Mdle. Piccolomini in the principal character, and we have not the slightest doubt but that several grand operas will be produced for the display of the extraordinary talents of Mdle. Titiens.

In the *ballet* department, we are to have Rosati, Pocchini, Marie Taglioni, Boschetti, and Annetta Orsini. Of these, Pocchini and Orsini appeared on Thursday night, the latter having experienced great difficulty in her progress from Vienna to this metropolis. "What's in a name?" said Mdle. Orsini, "I have had nothing to do with the unhappy Italian conspirator whose head fell 'neath the guillotine." But the French consul nevertheless made a difficulty of *viser*-ing her passport, and even in England it is deemed more "proper" to call her Annetta and eschew the patronymic.

Success to Her Majesty's Theatre!

Some reviews, notice of concerts, &c., are unavoidably postponed till next week.

STREET NUISANCES.—The opinion of the inhabitants of London and Westminster, and the experience of the police themselves, respecting the nuisance of barrel-organs, hurdy-gurdies, and other street noises, has been carefully ascertained, and embodied in a return to the House of Lords, of which, when printed, due notice will be taken. The return was only laid on the Lords' table on Tuesday night.



The following music has been performed at the Palace during the week:—

By the band of the 2nd Life Guards:—

Overture, <i>Stradella</i>	Flotow.
Grand selection, <i>Masaniello</i>	Auber.
Quadrille, "Anna"	Rickoff.
Selection, <i>Czár and Zimmermann</i>	Lortzing.
Polka	Gungl.

By the band of the Grenadier Guards:—

Overture, <i>Guillaume Tell</i>	Rossini.
Selection, <i>Der Freischütz</i>	Weber.
Quadrille	D. Godfrey.

By Her Majesty's private band:—

Overture, <i>Oberon</i>	Weber.
Military movement, <i>Sinfonia No. 12</i>	Haydn.
Harpsichord lessons	Handel.
Coro and march, "Die Ruinen von Athen"	Beethoven.
Overture, "Nauderille"	Maurer.
Selection, <i>Oberon</i>	Weber.
Romance, "Fanchonnette"	Clapisson.
March and quintetto, "Turandot"	Reissiger.
Air de ballet, "Der schwarze Ritter"	Hæussel.

The Queen and the Prince Consort attended Her Majesty's Theatre on Tuesday and Thursday evenings.

Metropolitan.

MISS ARABELLA GODDARD'S SOIREE.

Miss Arabella Goddard has at length found it necessary to obtain a more spacious room for her *soirées* than her own residence in Welbeck-street afforded. They are attracting more and more attention, not merely from the exquisite performance of the music selected, but because the programme always contains some one or more classical works not generally known to the English public; and at the last two *soirées* of Miss Goddard's former series this season, her numerous votaries were so "cabin'd, cribb'd, and confin'd" by the insufficient size of the rooms, that she has, we think, done wisely in commencing this series (which she did on Wednesday evening) at Willis's Rooms, St. James's.

The programme included the following five works, the first being performed by Miss Goddard and Mr. Sainton; the last by the same two artists, with the further assistance of Herr Goffrie and Signor Piatti; and the other three by Miss Goddard alone:—

Sonata in E flat, pianoforte and violin (No. 18.) ..	Mozart.
Grand Sonata in D major (Op. 106.)	Hummel.
Fuga Scherzando, and Fuga, in A minor	J. S. Bach.
Sonata in A major (Op. 101.)	Beethoven.
Grand Quartett in F minor (No. 2), pianoforte, violin, viola, and violoncello	Mendelssohn.

The greatest novelty in the programme was the sonata (Op. 106.) of Hummel,—the last pianoforte sonata composed by him. It is, we think, rather bolder and more vigorous than his more generally known compositions, while at the same time it retains much of the smooth finish of style which is Hummel's distinguishing characteristic. The *scherzo* and *larghetto* are both charming movements, the former wild and sportive, the latter pathetic and sorrowful in the extreme; both were peculiarly well rendered by Miss Goddard, and both met with warm and hearty applause from the audience.

But excellently as she played throughout the evening, in no other piece did Miss Goddard surpass her performance of Bach's two fugues. Brilliance of touch and careful study of the music are joined to a finish of execution and a distinctness of performance so perfect, especially in passages with the left hand, as to justify a conjecture that Miss Goddard does not possess one—but that the fair fingers which produce so wonderful an effect are in truth two right hands. In Bach's music she is unrivalled; no one does or can attempt to surpass her, and to equal her in this walk is a task which scarcely any of our pianists would like to set themselves; and vastly are the lovers of this music indebted to her for the exquisite performances she from time to time gives of the chief pianoforte works of this great composer.

The sonata of Beethoven, also one of his latest works, is a very striking one. The name he has given to it is *Les adieux, l'absence, et le retour*, and very perfectly does the last movement—*allegretto* leading to and concluding with a brilliant *allegro*—represent the joyous meeting of two lovers after a long separation; while the first movement is equally characteristic of the parting. The second and third movements appear to have been intended for *l'absence*, the former being a quick military march, and calling to mind vividly the warlike pursuits in which the lover is engaged; the latter a plaintive *adagio*, expressive of the long, lingering anxiety of the lady, her fear lest he should be wounded or killed, her agony of suspense waiting for tidings, or, as the old song hath it—

"She for the troubadour
Hopelessly wept,
Sadly she thought of him
Whilst others slept."

Miss Goddard's rendering of the *adagio* was good: but we think the second movement might with advantage have been taken more slowly. The steady military march style was almost lost: and, looking to the whole intention of the work, Miss Goddard should not allow her fondness for the *vivace* in music to make her forget that the *alla marcia* is intended to be the distinguishing character of the movement, and must be made accordingly prominent.

The sonata of Mozart and the quartett of Mendelssohn were both excellently given: we never heard M. Sainton or either of his talented companions play better. The *allegretto* of the sonata was especially remarkable, and the *adagio* of the quartett, in the latter part of which the stringed accompaniments produced a most remarkable and beautiful effect.

Miss Goddard announces the second *soirée* of this series for April 28th, when the selection will comprise Professor Bennett's sonata in A, for pianoforte and violoncello; Woelf's sonata, *Ne plus ultra*; Dussek's sonata, *Plus ultra*; fugues by Scarlatti, Handel, Bach, and Mendelssohn; and Mendelssohn's quartett in B minor.

CRYSTAL PALACE.

On Good Friday there was an enormous number of persons assembled to hear some selections of music performed by the Crystal Palace band, under the direction of Mr. Manns, that of the Coldstream Guards under the wand of Mr. Godfrey, with Miss Stabbach, Mr. Miranda, and Mr. Thomas, as vocalists. The programme was open to the profoundest objections, since it contained some peculiar assignments, Miss Stabbach being set down for "Cujus animan," and Mr. Miranda for some other solo which is invariably sung by a soprano; while a complete mess was made of what might have been a grand and almost sublime affair. The audience were requested to sing the Old Hundredth Psalm and the Evening Hymn, and for their guidance the music of these tunes was printed on the programme sheet, while an enormous proclamation in white and red, at one end of the centre transept, "ALL SING IN THE HYMNS," imperatively called upon all those who did not provide themselves with the aforesaid programmes, to join in the song of praise. This was all very well as regarded intention, but carrying out a project is a different affair. When we state that at the appointed time, the organ (Mr. James Coward) played in one time, Mr. Godfrey's band in another, and Mr. Manns's in a third,—that the vast assembly sang according to their own notions of time, and that the music provided for their direction was full of the grace notes, appoggiaturas and other abominations to which we are too much accustomed in our parochial church music, and which cannot be too gravely censured, our readers may form some idea of the hullabaloo. It was an absurd exhibition in truth, though "the papers" have chosen to describe it as a grand affair, &c. &c. &c. With the original canon of Tallis, printed in short score, and the *correct* version of the Old Hundredth, and one conductor to lead the whole (the company being requested in the programme to keep their eye on said conductor) something more akin to completeness of effect might have been secured, instead of such a forty-fourth cousinship as was actually accomplished.

The concert of Saturday last introduced Madame Castellan for the second time, and Mdlle. Ventaldi for the first, and—we

most devoutly hope—the last. The Crystal Palace is not such a thoroughly independent institution that it can afford to lend its concert room for the exhibition of vocalists (?) who are destitute of voice and unable to sing.

Mdlle. Ventaldi was encored in Malibran's "Drum" song, but we are rather inclined to ascribe the demand for repetition to the piquancy of the composition and the very good accompaniment of the band. There was nothing beyond that merited the compliment. Madame Castellan was charming in "Dove sono," and was encored in "O luce di quest' anima."

Mr. Svendsen played a flute solo very cleverly. He was warmly received on stepping forward from the orchestral ranks. He appears to be an established favourite with the fashionable Saturday visitors.

The band played Beethoven's Pastoral sinfonia delightfully. With an additional stringed force this orchestra might compete with any in England, such pains has Mr. Manns taken, and such attention do the members pay to light and shade. Conductor Costa was at the end of the gallery, listening very attentively, and could not fail to have been pleased with their performance.

A performance was given upon the Great Handel Festival Organ, on Tuesday last, by Mr. Edward Page, of Manchester, the programme consisting of selections from Mozart, Beethoven, Mendelssohn, and J. S. Bach, together with two movements (the *allegretto scherzando* and *andante*) from MS. sonata, by the performer. The introduction and fugue, by Bach, brought out the powers of the gigantic organ, and evidenced how thoroughly the great master, Bach, understood the peculiarities of the king of instruments. Several very enthusiastic admirers of the organ were present, and Mr. Page was highly complimented upon his successful performance of the programme selected.

What would be ordinarily termed a flower show, but what the directors are pleased to designate as a "floral bazaar," has been held for the last two or three days at the Crystal Palace, and the success of the experiment has induced them to continue the exhibition and sale this day. The affair certainly differs from the ordinary flower show in the fact of its being organized for the sale of flowers; and we have no doubt that periodical exhibitions, of a like nature, the descriptions of flowers being duly advertised, would be exceedingly successful.

THE first of a proposed series of military excursions from Aldershot Camp to the Crystal Palace took place this week, when a large body of men of the 2nd battalion of 6th Foot (Royal 1st Warwickshire), 53d (2nd Warwick), 81st (Dumfries), 101st (Cavan), 102d (Donegal, Prince of Wales's Own), and 107th (Kerry), under the command of Lieutenant-Colonel Kennedy, A.Q.M.G., were conveyed by special trains on the South-Eastern Railway, arriving at the Palace at eleven o'clock. A great number of women and children accompanied the soldiers. The enjoyment of the day was considerably enhanced by the programme of the music selected by Mr. Manns for this visit, and by a special display of the fountains, for which the consent of the management had been obtained. The railway arrangements under the superintendence of Mr. J. P. Knight gave great satisfaction, and the party returned at six o'clock, evidently delighted with the day's amusement.

BEAUMONT INSTITUTION.—On the 8th inst., one of the excellent chamber concerts of light music, for which this institution is distinguished, was given. The vocalists were Miss Messent, the Misses Mascall, Miss Dolby, Mr. Sims Reeves, Mr. Wilbye Cooper, Mr. Hatton, and Mr. Santley. Mr. Hatton conducted, and sang "Largo la factotum" and "The Life and adventures of old King Cole." The concert was rendered unpleasantly long by the number of encores, there being seven of these nuisances, which extended a programme already of great length to thirty-one pieces. We are sorry to record that two great artists who appeared at this concert, and who had a sufficiently independent position to enable them to set a bold and good example, substituted other songs when they were encored. Miss Dolby was requested to repeat "Three fishers," and preferred singing something else. Perhaps she was afraid that if she stood up a second time to sing Mr. Hullah's song she ought to say "Six fishers"

according to the regulation of our antique friend Cocker, which made twice 3 = 6. Mr. Sims Reeves, too, gave his dramatically grand version of the "Bay of Biscay," and in reply to the demand for repetition presented the audience with "Come into the garden." It is fortunate that the generality of concert audiences are so good-natured. How astonished would some of our gratuitously-singing-an-extra-song-vocalists be if a sound as of 500 serpents were to issue from the lips of the auditors when any song was commenced but what was asked for! Besides, there is a remarkable capriciousness and inconsistency about these good people who sing for our edification and amusement. For instance, Mr. Sims Reeves was encored in "The Pilgrim of Love," which was duly repeated. Why should this song of all others be actually repeated, and not the rest? Miss Dolby sang a very original song by Berger, entitled "Broken vows." Miss Messent pleased much in her songs, "Ernarni involami," "What will you do love?" and "Dinna forget." The Misses Mascall sang two duetts, one, a Scotch air, being encored, and a song was allotted to each. Mr. Sims Reeves and Mr. Santley sang Braham's still popular but certainly stupid duett "All's well," which was numbered with the repetitions. Mr. Santley sang Mr. Hullah's "I arise," which, we repeat, is only decent with orchestral accompaniment, and he introduced a fine song by Benedict, "Oh do not scorn my love," which deserves to be better known. Mr. Santley, by the way, deserves credit for introducing it. This gentleman was encored in "Non più andrai." Mr. Wilbye Cooper was also encored in John Parry's "Dear Fatherland," and was highly successful in an old ditty, said to be popular in 1650, and no less likely to be popular after a lapse of 200 years, if Mr. Cooper gives it plenty of opportunities of a hearing. We give the words of this quaint affair, which is styled "A North Country Maid:—"

A north-country maid up, to London had stray'd,
Although with her nature it did not agree,
She wept and she sigh'd, and she bitterly cried,
I wish once again in the north I could be.
Oh, the oak and the ash, and the bonny ivy tree,
They flourish at home in my own country.

While sadly I roam I regret my dear home,
Where lads and young lasses are making the hay;
The merry bells ring and the birds sweetly sing,
And maidens and meadows are pleasant and gay.
Of malls they may talk, where the gentlefolks walk,
In satin, in silk, and in velvet bedight;
But nought have I seen like the Westmoreland green,
Where all of us dance from the morning till night.

The room was crowded. This was the last concert but one of the season.

MR. THORPE PEED'S CONCERT.—This took place at St. Martin's Hall on Monday the 12th instant. There was a host of vocalists; among them Mdme. Enderssohn and Mr. Sims Reeves. Then there were Miss Binfield Williams and Miss Freeth at the piano-forte, and Mr. Isaac, violin. The large room was very well attended. In a concert of some thirty pieces, we cannot do more than give the especial popularities. Mr. Sims Reeves was encored in Weber's military scena from *Oberon*, and two new ballads, one by Mr. Thorpe Peed, the other by Mr. Frank Mori. Mr. Peed's song is a fluent and graceful ballad, melodious and clearly developed, although we cannot say that Herr Randegger (the accompanist) did it full justice. Mr. Mori's song is a more ambitious affair, and he has, moreover, had the benefit of some graceful verses to help his inspiration; of these we give a specimen:—

"Tell me, oh tell me, blush on her cheek,
What makes thee as red as the rose?
Tell me, oh tell, for I know you can speak,
Sweet smiles, what your meaning disclose?
Eyes of my dear one, stars of my night,
What is your secret, beaming with light?
'Love,' said the blush and smile that she wore,
And 'love,' said her dark eyes, 'true love for evermore.'"

In the fourth line the word "disclose" should be *discloses*; and besides, "tell me what your meaning discloses," is *bona fide* nonsense. Finally, the metre halts in the last line, the word for should have been omitted. But the writer possesses a spark of the celestial fire to which Mr. Mori has done full justice. Miss Banks, who has an excellent soprano voice, was encored in two songs, and Braham's duett, "All's well" (Messrs. Sims Reeves and Santley), obtained a recal. Mr. Thorpe Peed's voice is a

tenor of fine quality; he delivered Balfé's song, "In this old chair," with taste and feeling. Madame Endersohn contributed three songs, Mr. Allan Irving a couple, and the rest of the vocal music (songs, duets, &c.) was sung by Mr. Thomas, the Misses Theresa Jefferys, Fanny Rowland, and Palmer. The instrumental feature of the evening was the "grand duo" of Mendelssohn and Moscheles, for two pianofortes (Miss Binfield Williams and Miss Freeth). The duett is well known as a brilliant popular concert piece, and the names of the writers are warrant sufficient for its qualities, intrinsic and executive. It is brilliant without being insurmountably difficult. Miss Freeth, who is quite young, has a firm and clear touch, and a rapid digital. Both ladies played twice. Miss Freeth stood out in bold relief in a "Tarantella" by Döhler, in which she fully confirmed the previous impression she had made. Miss Binfield Williams played also Osborne and De Beriot's concertante duett in A, with Mr. Isaac. All who have heard this lady lately will be happy to see her taking her proper place in public estimation as a pianist of refined feeling, as well as great physical powers. Mr. Isaac's best performance was a violin solo of Sainton, which he played with vigour and clearness. His passages in the duett were of less uniform steadiness, and a little more decision of style will probably come with time. Picco was there, and was encored in a fantasia from *La Traviata*.

On Monday evening an entertainment was given at the Institution, Gresham-road, Brixton, by Mr. Charles Field and Mrs. Rickman, consisting of a descriptive illustration of the works of Burns, Moore, and Dibdin, our three great song writers; the selections from each being in the best possible taste, and given with great correctness and feeling. The order in which the three poets were taken, first Moore, then Burns and Dibdin, was judicious; for, beautiful and expressive as are Moore's melodies, they are more adapted to the drawing-room than for singing to numbers, and are not so essentially the people's songs as are those of the other two: nor is Mr. Field's voice so effective in these as in the more homely effusions of Burns and Dibdin, which he sang with genuine feeling and pathos. His rendering of "A man's a man for a' that," and "Poor Tom Bowling," was very good, and the two songs were received with well-merited applause, and would have been repeated, but for Mr. Field's determined and commendable objection to encores. Mrs. Rickman was equally at home with the lyrics of Moore and the ballads of Burns, and sang, among others, "The last rose of summer," and "John Anderson, my Jo," with great expression and effect. Variety was imparted to the entertainment by the introduction of some occasional explanatory remarks by Mr. Field, and the performance by Mrs. Rickman on the concertina of selections from *La Sonnambula* and *Il Trovatore*, so well played, and so highly appreciated by the audience, that after each Mrs. Rickman was compelled to return and treat them to an additional *morceau*.

WALWORTH LITERARY INSTITUTION.—Mr. Field and Mrs. Rickman gave a very amusing entertainment at the above place on Wednesday last. It consisted of the *picked* compositions of Moore, Burns, and Dibdin, Mr. Field giving very interesting illustrations of each composer, and origin of his songs. Especially amusing was his narrative of Dibdin and the Quaker, on the origin of "While the lads of the village." "A man's a man for a' that," rendered by Mr. Field, was received with marked applause; also, the comic song of "Going out a-shopping," on the part of Mrs. Rickman. The programme being so long, we can only comment upon the chief of her songs, which were "The last rose of summer," "John Anderson, my Jo," and "If loved by thee" (by Wallace), which were well sung. Mrs. Rickman played solos on the concertina—selections from the operas of *La Sonnambula* and *Il Trovatore*, and the latter was encored. We were sorry to see the room so barely attended.

THE BRITTON AMATEUR MUSICAL SOCIETY.—The Britton Amateur Musical Society have given another concert to the subscribers. Mozart's symphony in C (No. 1), Mayer's overture, *Le Domino Noir*, Balfé's *Bohemian Girl*, and Rossini's *L'Italiana*, comprised the instrumental performances of the evening. There were several vocal performances, both in part and solo music. The principal features of the performance were the symphony and Rossini's overture, though all were marked with merit. Mr. Snelling played a charming solo on the bassoon, Beethoven's *Adelaide*.

LONDON SOCIETY FOR TEACHING THE BLIND.—The twentieth anniversary of this valuable society was held at the Hanover-square Rooms on Tuesday last, the 13th inst., when a selection of music from *Judas Maccabeus* and *The Messiah* was performed by the pupils, under the direction of their professor, Mr. Edwin Barnes, in a manner which reflected great credit on both pupils and teacher, and showed a great improvement on former years.

A CONCERT was given last week at Myddelton Hall, Islington, by Mdlle. Renée Holbut, assisted by Miss Manning, Miss Moore, Miss Vinning, Miss Bell, Mrs. Rogers, Mrs. Dixon, Mr. Birks, Mr. Chaple, Mr. Frank Bodda, and Mr. Percival Watts.

The following is the return of admissions to the Crystal Palace for six days, from April 9 to 15:—

			Admission on Payment.	Season Tickets.	Total.
Friday	April 9	(1s.)	938	398	1,336
Saturday	" 10	(2s. 6d.)	949	1,784	27,33
Monday	" 12	(1s.)	2,438	471	2,909
Tuesday	" 13	"	1,612	594	2,206
Wednesday	" 14	"	4,238	2,248	6,486
Thursday	" 15	"	4,124	1,367	5,491
			14,229	6,862	21,161

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace floral bazaar and concert, 2½.

MONDAY.—Amateur Musical Society, Hanover-square, 8½.
New Philharmonic Society's concert, St. James's Hall, 8.

WEDNESDAY.—*Samson*, at St. Martin's Hall, 8.

THURSDAY.—Miss Busby's *matinée*, Hanover-square, 3½.

FRIDAY.—*Israel in Egypt*, Exeter Hall, 8.

SATURDAY.—Crystal Palace concert, 2½.

Opera.

HER MAJESTY'S THEATRE.—The opening of this house, being one of the great events of the week, is referred to at page 178.

ROYAL ITALIAN OPERA.—This house opens with *Les Huguenots*, in which Grisi, Mario, Ronconi, Tagliafico, &c., will appear. The 15th prox. is still advertised as the date of opening, and we really do not know whether to be credulous or faithless upon the subject. To see the present condition of the Covent Garden building, one would scarcely conceive it possible for it to be ready; but to stand for a few minutes in Bow-street at any part of the day, and watch the proceedings, inclines one to the belief that it may be accomplished, so wondrously rapid and well-directed are the movements and efforts of all those employed upon the structure. The columns literally appear to grow before the eyes of the astonished spectators.

Theatrical.

ADELPHI.—We have but little to say of the new piece here, *The Caliph of Bagdad*, which is neither a burlesque nor a drama-proper, but a kind of opera with selected music, for which the dramatic portion of the piece is so obviously the mere vehicle that we need not make a word of remark upon it. There is less splendour of scenery and decoration than is usual in holiday pieces at this house, the mainstay of the piece being the music. This consists, in part, of selections from Boieldieu's opera of the same name, from which are had the pretty overture and a song or two; but Mr. Thirlwall, the arranger, very properly determined not to make Boieldieu his main support, but has gone to Germany for the chief part of the music. Miss Roden has an excellent voice, including a large portion of the contralto and soprano registers in its compass. We will speak further of this lady when we have heard more. We must not omit, among her physical requisites, a remarkable felicitous shake, clear, sustained, and birdy. The piece is unusually short; whether for better or worse, we leave to the judgment of the reader.

STRAND.—We append the address delivered by Miss Swanborough, the new lessee of this theatre, on the opening night of the season. It was written by Mr. Albert Smith:—

"When, in the forum of old Rome, they found
One merr, a mighty chasm in the ground,
And Marcus Curtius to the margin ran,
Seeing an opening for a nice young man,
So I, to-night, prepared to be self-hurled
Into this void in the dramatic world,
Appear before you, old familiar friends.
But here, I fear, analogy will end,
Into this gulf, unless you will oppose it,
I plunge to keep it open—not to close it.
Yet not without much trembling do I come
To welcome you to this our little home.
'The Drama's home,' I might long since have said,
But the poor drama—bankrupt and half dead—
Is houseless—friendless—drifting to decay,
And her poor children live as best they may,
So that the Drama's temple now might claim
'The Drama's almshouses,' as a fitter name.
I found our little craft in its worst days,
When it was settling down upon its ways,
But the Leviathan was launched at last,
And so, by minor worries ne'er downcast,
Taking advantage of the first spring-tide,
Into the stream at length I saw her glide;
Then got her under weigh—saw land grow fainter,
Set all our canvas, and cast off the 'painter.'
Our crew is small, but they have all been tried,
On the good-will of each I can confide;
Yet in our voyage, commencing full of fear,
Uncertain yet as to which way to steer,
By your assistance aid the little band,
To land at last upon a friendly strand.
Let us hope, on this our opening night,
Your cheers will hearty be, your censure light,
And we will make, all adverse tides to weather,
A long pull, strong pull, and pull altogether."

The fair lessee was most disagreeably situated on this evening. A new comedy, *Nothing Venture, Nothing Win*, by Mr. Stirling Coyne, was to have been produced, but Mr. Leigh Murray was unexpectedly absent, and, as he was cast in the comedy, it would have been withdrawn, but for Miss Swanborough claiming the indulgence of the audience, and stating that her brother would read the part.

Under careful and judicious management this theatre may be made a most agreeable place of resort.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6 commence at 7, The Box-office open from 11 till 5 o'clock

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, re-

tainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

April 26.—Philharmonic Society, second concert, Hanover-square.

" 27.—Musical Union *matinée*, St. James's Hall, 3½.

" 27.—Concert at St. Martin's Hall, 8.

" 28.—*The Messiah* at St. James's Hall (Royal Soc. of Mus.), evening.

" 28.—Miss Arabella Goddard's *soirée*, Willis's Rooms, 8½.

" 29.—Madame Rudersdorff's concert, Marchioness of Downshire's residence.

May 1.—Crystal Palace, new season commences.

" 3.—Amateur Musical Society.

" 3.—New Philharmonic Society, concert, St. James's Hall, 8.

" 4.—Mr. Blagrove's second quartett and solo concert, 11, Hinde-street.

" 5.—Herr Heinrich Bohrer's second *soirée musicale*, at his residence, 24, Welbeck-street.

" 7.—Mr. Leslie's oratorio, *Immanuel*, St. Martin's Hall, 8½.

" 10.—Philharmonic Society's third concert.

" 11.—Musical Union *matinée*, St. James's Hall, 3½.

" 12.—Royal Botanic Society's Exhibition, 2.

" 12.—Miss Arabella Goddard's *soirée*, Willis's Rooms, 8½.

" 12.—Herr Schlosser's Orchestral Concert, Hanover-square, evening.

" 13.—Mr. Charles Hallé's pianoforte recital, at his residence, 22, Chesham-place, Belgrave-square.

" 17.—Amateur Musical Society.

" 17.—Miss Dolby's *matinée*, Willis's Rooms.

" 17.—New Philharmonic Society, concert, St. James's Hall, 8.

" 18.—Mr. Blagrove's third quartett and solo concert, 11, Hinde-street.

" 18.—Herr Oberthur's *matinée*, Willis's Rooms.

" 19.—Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral

" 19.—Herr Heinrich Bohrer's third *soirée musicale*, at his residence, 24, Welbeck-street.

" 22.—Crystal Palace, first flower-show.

" 24.—Philharmonic Society's fourth concert.

" 25.—Musical Union *matinée*, St. James's Hall, 3½.

" 31.—Amateur Musical Society.

" 31.—New Philharmonic Society, concert, St. James's Hall, 8.

June 1.—Mr. Blagrove's fourth quartett and solo concert, 11, Hinde-street.

" 2.—Royal Botanic Society's Exhibition, 2.

" 7.—Philharmonic Society's fifth concert.

" 8.—Musical Union *matinée*, St. James's Hall, 3½.

" 14.—The Misses M'Alpine's concert, Hanover-square.

" 15.—Musical Union *matinée*, St. James's Hall, 3½.

" 16.—Crystal Palace, second flower-show.

" 19.—Crystal Palace, second flower-show.

" 21.—Philharmonic Society's sixth concert.

" 22.—Musical Union *matinée*, St. James's Hall, 3½.

" 23.—Royal Botanic Society's Exhibition, 2.

" 29.—Musical Union *matinée*, St. James's Hall,

" 14.—Miss Dolby's *soirée*, Willis's Rooms.

" 14.—New Philharmonic Society, concert, St. James's Hall, 8.

Aug. 7.—Crystal Palace, summer poultry-show.

" 9.—Crystal Palace, summer poultry-show.

" 10.—Crystal Palace, summer poultry-show.

" 11.—Crystal Palace, summer poultry-show.

" 31.—Birmingham Musical Festival.

Sept. 1.—Birmingham Musical Festival.

" 2.—Birmingham Musical Festival.

" 3.—Birmingham Musical Festival.

" 8.—Crystal Palace, third flower-show.

Provincial.

BIRMINGHAM.—TRIENNIAL FESTIVAL.—The arrangements for this important musical event are progressing. The committee of management have been for some time past actively engaged in maturing their plans, so as to bring about the same successful issue to the undertaking as in 1855. It will be in the recollection of our musical readers that the production of Costa's *Eli* was a leading feature at the festival of that year. The enthusiasm with which this popular work was then received will not readily be forgotten by those present in the Birmingham Hall on that interesting occasion. We are informed the committee are determined to keep up the *prestige* these festivals have always maintained, and that they purpose performing another new work at the forthcoming meeting, Mr. Henry Leslie's *Judith* having been selected for that purpose.

CAMBRIDGE.—The first concert of the Amateur Musical Society was given in October last, when they performed Mendelssohn's *Elijah* in a very creditable manner; the second concert was given in December, Handel's *Messiah* being given, to the entire satisfaction of the subscribers. The society were equally successful, on the 26th ult., in *The Creation*. The principal vocalists in the latter were Miss Turtle, Mr. Piper, and Mr. W. H. Poole; Mr. Sippel was leader of the band, and Mr. Amps, conductor. At the first two performances Miss Turtle and Mr. Poole sustained the principal parts.

HUNTINGDON.—On the 12th inst. Mr. Cluff, the organist of St. Mary's Church, gave a performance of Handel's *Messiah* in the Institution Hall. The principals were Mrs. H. Barnby, Miss S. A. Poole, Master Peacock, Mr. Rogers, Mr. Berry, and Mr. W. H. Poole. Mr. Hammond was solo trumpet, Mr. Sippel led the band, and Mr. Cluff conducted.

IPSWICH.—On the evening of Good Friday Haydn's ever-enduring *Creation* was given in our Corn Exchange, to an audience at once large and brilliant. The oratorio, as then done, was the grandest and most complete public performance ever given in Ipswich. Mr. Alfred Bowles was the conductor, and never was the *bâton* wielded by him so satisfactorily. Mr. W. Norman, with his usual ability, presided at the organ, which was erected for the occasion by Mr. G. F. Stidolph, a resident builder, its fine quality of tone and great power giving indication that every available inch in its small but beautiful case had been used for its legitimate purpose. The orchestra numbered 160 performers. The principals were Mr. and Mrs. Weiss, Mr. Wilbye Cooper, Mr. W. Pettitt (violinello), and Card (flute). There were also other assistants from London and Norwich. A young lady from the latter place took part in the trios in a very creditable and satisfactory manner. Mr. W. Cooper, although apparently labouring under a cold, gave general satisfaction, the audience audibly manifesting their appreciation. We have not before heard Mr. Weiss to such advantage. The lower register of his fine organ was finely displayed, and produced, both in the body of the hall and on the orchestra, evident delight. In "With verdure clad" Mrs. Weiss did not give so much satisfaction, but "On mighty pens" was, in our opinion, perfection. The choristers had evidently been well trained. Too much credit cannot be given to Mr. Alfred Bowles (as director) for his perseverance in bringing together the talent of the town; and doubtless the credit would be greatly enhanced if he were to judiciously employ the acknowledged special talent that Ipswich can furnish. This being the last concert of the present season, the director, in addressing the subscribers, expresses "the great obligation he is under to them, to whom solely may be attributed the means by which he has been able to give concerts of that character, which, if fairly established as an annual season, must necessarily exercise a most beneficial and educational effect upon a town and neighbourhood containing a population of nearly 40,000." He trusts "next season to meet them again in redoubled numbers, when he hopes to have the honour of preparing for their pleasure Rossini's *Stabat Mater*, Mendelssohn's *Lobgesang*, Handel's *Messiah*, and one miscellaneous concert." The following, although of local significance, perchance admits of more general application. Thanking the press for their uniform kindness, "he," Mr. Bowles, "would suggest that, in a movement of this kind, proper persons should be employed to criticise the performances, so as to avoid fulsome praise on the one hand, and ridiculous mistakes on the other."

LEEDS.—THE FESTIVAL.—At a general Festival committee meeting held last Monday, Professor William Sterndale Bennett was unanimously appointed conductor. This important selection has given great and general satisfaction, and Leeds will have the honour of breaking down that monopoly of foreign conductorship, which has been the stigma of nearly all great English musical festivals for many years past. The exact date of the festival is not yet fixed. This arises from two causes:—First, the committee are desirous of knowing if there be any chance of a visit from Her Majesty, either on her way to or from Scotland; and secondly, there appears to be some doubt as to the meetings of the British Association, which it would seem must precede the Festival. The *Athenæum* thinks that the first week in September for the association meeting is a very inconvenient period for the *savans*, and some attempts are making to secure the gathering early in August, by which time the architect has promised the completion of the Town-hall. The guarantee fund now amounts to about £2,000, and everything is in a fair way for securing a successful Festival.

CONCERTS.—The last People's Concert of the season was given recently, when Miss Julia Bleaden, Messrs. A. and H. Nicholson, Master Tilney, and his instructor, Mr. Spark, were the performers. Instrumental music predominated, and the concert was a great success. On Wednesday week last, Mr. E. A. Ramsden, of Leeds, gave a miscellaneous concert as a farewell previous to his departure for Italy. Several young ladies (pupils of Mrs. Wood) and a Mr. Barraclough were engaged to assist, who gave several songs and duets with varied success. There was a capital attendance, and Mr. Ramsden was twice encored. On Good Friday *The Messiah* was given at the Leeds Royal Gardens. Mrs. Sunderland, Miss Freeman, Mr. Inkersall, and Mr. Hinchcliffe were the principal singers. Mr. Bowling conducted, and Mr. Pew was leader.

MANCHESTER.—THE SATURDAY CONCERTS.—The eleventh of this series of performances took place on Saturday last, and, we regret to have to add, in the presence of an audience far from either what the merits of the whole performance deserved, or what would prove remunerative. We have already stated it to be our opinion that, if these concerts are to be rendered ultimately successful, there must be a more generally attractive character of music introduced, or the numbers (enough to cover expenses) will not be induced to give their support; for while we would not urge that the classical form should be abandoned, by any means, it is evident that a general interest—sufficient to ensure a numerous audience—will not, without some considerable change, be awakened. If the management has determined at all hazards to carry out the original purpose, then we have no right to question such decision; but if the originally avowed circumstance, viz., that the effort is only made for the purpose of raising the standard of musical excellence in Manchester—if this be really the object in view, then the determination to thus persevere in the very face of evidences so glaringly conclusive is decidedly unsatisfactory, since the parties for whose benefit the scheme was in the outset proposed will not be influenced as it was desired, and this for the best of all reasons, i. e., the fact that they do not attend, as it was also hoped would be the case, hence the intended effect will not, cannot be realized. The talent of the orchestra, whether collective or generally individual, may not be questioned. If then performances given by so fine a band, so well accustomed to associated practice, headed by an artist who, whatever the opinion as to his claims to public estimation as an orchestral conductor may be, certainly holds, and properly so, a very high position as a solo pianist,—added to this the usual presence of solo vocalists of repute,—if these collective circumstances fail to draw audiences to the extent necessary to make these concerts, if not pecuniarily successful, at least not the occasion of loss, then it must, we imagine, be clear enough that some peculiar circumstance interferes to prevent the attendance of the large numbers inevitably requisite to merely cover the actual outlay. The inquiry must be, what is this preventive difficulty? can it be removed? if so, it is immediately desirable, in order that the very parties for whose benefit the arrangements were proposed, may be brought under the refining influences of what is really good and classical; but to hope for or calculate upon the attendance of parties who are not as yet sufficiently inducted into the comparatively mysterious language of music strictly classical, can only end in the simple fact, that excellent though the concerts may be, the larger proportion of such as may be (only and merely so) professedly fond of

music, will not be enticed by simply placing before them a species of mental food requiring so refined a musical palate, as it is evident must be the result of educational influences, and, therefore, an acquired taste; so that, to ensure success, whether as regards the ordinary interpretation of the word success—or as regards the avowed object of endeavouring to create a demand for high-class musical performances—it is requisite to cultivate the taste of the people, not by forcing upon them a kind of musical food they cannot, from sheer want of power of appreciation, fully relish, but by—without pandering to a vitiated appetite—giving to the programme on each occasion a sufficiently attractive character to induce the attendance of the public in the desired large numbers, and then to, by almost insensible degrees, gradually bring the assembled crowds under the more soul-elevating operations of classical compositions. We have previously had occasion to refer to this subject, and we can but regret to see so fine an assemblage of talent comparatively unsuccessful, while it seems to us easy enough to render the concerts much more interesting to the public at large, without detracting from their actual excellence to any very important extent.

We have theorized so lengthily upon this subject that we must be content with a very short review of the actual performance. Mozart's Symphony in E flat was performed with infinitely more of the character of the symphony than any we have heard by the excellent orchestra. Three overtures, each excellent in their way, being the *Anacreon*, *L'Etoile du Nord*, and *Le Dieu à Bayadere*, together with the symphony, formed the orchestral portion of the programme. Mr. Hallé's rendering of Mendelssohn's Concerto in D minor was one of the best performances we have heard by this excellent pianist. A study of Thalberg was also performed, but, although carefully rendered, was not what its author would have pronounced in all respects satisfactory. Madame Rudersdorff made—as the announcement expressed it—her last appearance this season, and sang Mozart's "Dove Sono" very carefully, also the often-repeated "Robert, toi que j'aime," in her own impassioned style, also Knight's ballad, "Go, forget me," which, being encored, produced as a substitution "'Twas within a mile of Edinboro' town," which, with all possible respect for the talent of the vocalist, we did not like.

We have recently chronicled the fact of two important vocal associations having been formed in Manchester, under the titles of the "Manchester Choral Society," and the "Manchester Vocal Union;" we have now the pleasure of adding that the early details of a third, as we trust ultimately important, society are in progress, this latter body to be designated the "Manchester Orchestral Union." We have no hesitation in stating that a very large amount of resident talent exists in Manchester in the shape of instrumental performers, and we hope shortly to be able to record the existence of a thoroughly well-organised society of orchestral executants.

The Monday Evening Concerts season is drawing to a close, the last two of this series having been—literally we suppose—"benefit nights" for the chorus and secretary, when, in addition to the usual arrangements, some large accessions of attractive details have been announced; we have been unable to attend on these last occasions, but we learn that the great hall has been filled to repletion on both evenings. On the whole, the season has been a most successful one, although the actual profits realized may not have been as great as during the previous season—consequent upon the largely increased outlay—still we consider the general improvement in the character of the programmes to have been quite desirable, even if at a greatly extended cost.

SWAINBY (Yorkshire).—A miscellaneous concert of vocal and instrumental music was given in the new and commodious School-room on the 9th inst. Mr. D. Lambert and Mr. W. A. Snaith were the vocalists on the occasion, the latter gentleman also presiding at the pianoforte. The programmes consisted of overtures, quadrilles, vases, songs, &c. Among the instrumental pieces, the "Slogan" quadrille and "Zanoni" galop, both composed by Mr. W. A. Snaith, obtained applause. Mr. D. Lambert sang "Return, revelling rebels" (Purcell), and "Jessie Brown" (W. A. Snaith), the last-named song being encored, when he gave "Charming Millie Wray," a new song, written and composed for him by Mr. W. A. Snaith. Mr. Lambert was also encored in the "Village blacksmith" (Weiss), and "Qui sdegno" (Mozart), both of which were rendered with considerable pathos and feeling. Mr. W. A. Snaith, who is a baritone, sang several songs with much effect.

ORGAN

—O—

ST. PETER'S, NOTTING HILL.—An organ has recently been erected in this church by Mr. Robson, to whom great credit is due for the construction of a very admirable instrument. The following is the list of Stops, &c. :—

GREAT ORGAN, CC to G.

Lieblich gedact (C)	16 feet.	Wald flute	4 feet.
Open diapason (C)	8 "	Twelfth	3 "
Dulciana (C)	8 "	Fifteenth	2 "
Stopped diapason, bass	8 "	Sesquialtera, 4 ranks.	
Clarinella	8 "	Trumpet	8 "
Principal	4 "		

SWELL, CC to G.

Double diapason (C)	16 feet.	Mixture, 3 ranks.	
Open diapason (C)	8 "	Cornopean (C)	8 feet.
Stopped diapason	8 "	Oboe (C)	8 "
Principal	4 "		

PEDAL, CCC to F.

Open diapason (wood) 16 feet.

COUPLERS.

Swell to great. | Great to pedals.
Swell to pedals.

The first on the list, the *lieblich gedact*, is one of the wooden stops hitherto peculiar to German and now being extensively adopted by English builders. In the upper octaves it is charming as a solo stop, while in combination it is most effective. The most inveterate opponent of a "double" would be glad to have such a stop in his organ. The open diapason, which is of very full tone, has made a mistake in stopping at C, since no 8-ft. bass is provided but that of the stopped diapason. A most important octave of pipes is now wanting, which should be added at the earliest opportunity. The remainder of the great organ, without calling for any particular remark, is everything that could be desired, and this manual is immensely powerful, though the power is much subdued (to the ears of the congregation) from the fact of the organ being placed within an arch, whereby its chief strength is spent upon the bellows-blower and the gallery staircase.

We imagine that the swell will at some early period be completed. At present but three stops out of seven descend to CC, and it cannot possibly be intended that it should remain in this unfinished and unsatisfactory state. It is a great point to get the swell manual to CC, with the swell-box to correspond, and we have no doubt that the congregation, or those with whom the expense rests, will at no distant date supply funds for the insertion of the necessary pipes, now that the first great cost of mechanism &c., has been got over. The mixture—which, by the way, should have been preceded by a Fifteenth—gives great point and brilliancy to the swell. The oboe is nicely voiced, and the cornopean is full and rich.

The bellows action is easy and quiet, from an improved arrangement. The draw-stop and key action is also commendable, that of the pedal in particular, to which hollow iron tubing (filled with wood) is applied for the rollers, whereby both lightness and strength are gained, and space is economised.

The great organ is prepared for clarinet, to C, and for extension of the *Lieblich gedact*, &c. The swell is ready also for clarion, and for completion of oboe and cornopean.

The exterior is exceedingly handsome, being white and gold, with the pipes very richly illuminated.

HONLEY.—On Good Friday, a new organ built by Messrs. Conacher and Brown, of Huddersfield, was opened at the Independent Chapel, Moorbottom, Honley. Mr. John Bailey (late organist of Buxton-road Chapel, Huddersfield) presided on the occasion, and admirably brought out the various qualities of the instrument. In the afternoon a most appropriate and excellent sermon was preached by the Rev. R. Willan, of Holmfirth. After the service, a public tea-party took place in the School-room, and in the evening the Chapel was crowded in every part to hear Handel's Grand Oratorio, *The Messiah*, the public being admitted by ticket at a moderate charge, and the profits going to the organ fund. The following vocalists were engaged for the occasion :—Miss Whitham, Miss Crossland, Miss Fitton, Mr. Whitehead, and Mr. T. Hinchliffe, and an effective chorus of about forty voices from the surrounding districts. The performance, on the whole, was very satisfactory, and proved the great proficiency of the singers of this neighbourhood in Handel's music. The overture was neatly executed on the organ by Mr. Bailey.

Between the parts Mr. Bailey gave a voluntary on the organ from Spohr's quartett in G minor, a most exquisite composition, in which he displayed good taste in his selection and mixing of the stops, and showed the various qualities of the organ to great advantage. The second part of the oratorio was performed, if possible, better than the first. Miss Crossland sang "He was despised" with great judgment and feeling. "But thou didst not leave" and "I know that my Redeemer liveth" were both sung in the true Handelian style by Miss Whitham. Mr. Hinchliffe's singing of "Why do the nations" was very fine, and we could imagine what the effect would have been with a good band. It is a piece altogether unsuited to an organ, nevertheless it told well, and the audience showed a great desire to have it repeated. "The Trumpet shall sound" requires a trumpet to make it effective, the hautboy stop of an organ being but a poor substitute. The choruses "Lift up your heads," "Hallelujah," and "Worthy is the lamb," were well done, also the glorious fugue "Amen," in which all the principals joined; the effect was truly magnificent.—On Easter Sunday, sermons were preached, morning and afternoon, by the Rev. J. F. Falding, (principal of Rotherham College), and a selection of music was performed by an efficient choir, Mr. Bailey again presiding at the organ. The collections and receipts of the oratorio amounted to £41 6s. The organ possesses some very sweet stops. The flute, viol di gamba, and hautboy, are particularly fine, but there is a great want of power in the bass, as was often felt in some of the choruses; we presume this is no fault of the builders, but more likely to be from a want of funds. The present system of building C organs for places of worship is in many instances very much to be deprecated. The proper German plan is to have a sufficient number of stops in the pedal organ, so as to balance with those in the great organ, and not to be satisfied with only one stop on the pedals, and that an eight-feet bourdon, for an instrument with perhaps eight or ten stops on the great organ; and in an organ with only a tenor C swell (like the present) it is a great inconvenience to the organist not to have the keys below the swell to act upon other pipes, and thus form a bass for the swell; the expense would be very small in comparison with the great advantages obtained by it. On the present occasion, Mr. Bailey made the most of what he had at his command. We understand that his duties commence at his new appointment at Workington, in Cumberland, on Sunday next, and we wish him all the success he deserves; he is a most excellent organist, and a young man of irreproachable character.—*Huddersfield Examiner.*

THE ORGAN—PSALMODY.

To the Editor of the *Glasgow Herald*.

SIR,—It is generally known that the Claremont Street Church congregation cherish an ardent wish to use an organ in connexion with their service, but the laws of the United Presbyterian Church seem to prohibit the use of this noble instrument at public worship. It is not my desire at present to enter into this question, the musical part of which is almost settled in its favour, and I do not wish to attack just now the different objections, based on religious views, habits, and endeared associations; but I cannot help remarking that there are many people who object to the use of the organ at public worship who have not the slightest idea what an organ is; who have not sung, accompanied by its majestic sounds; who have not listened to its spell-binding tones; who even do not know anything about its mechanical construction; they are not aware that a grand organ has three or four key-boards to be played by the hands, and one key-board to be played by the feet; that it contains 40 or 50 stops, each of an effect somewhat like an individual instrument, which stops are also managed by hands and feet; that it requires two or three strong men to blow its bellows.

I can also not help remarking that a great many people who say a great deal about psalmody have no clear idea about the difference between a choir and a congregation. They wish, and, because they wish so, they are led to believe that a congregation ought and can sing as well as a choir (a mere impossibility, because a choir consists of picked voices), or that a good choir will always make a congregation sing well. Experience has often shown the reverse.

The choir of Claremont Street Church has profited by experience; it has found that congregations, particularly those of the

West End, do not sing well, or rather do scarcely sing at all, because the worshippers sing

- 1—From different books;
- 2—Too many different and too frequently new tunes—tunes too difficult, complicated, and too high;
- 3—Because there is too little sympathy between the precentor or a choir, consisting only of paid members, and the congregation;
- 4—Because the members of the congregation, particularly the ladies, do not like to make themselves conspicuous.

The choir of Claremont Street Church overcomes these difficulties by adhering, with few exceptions in regard to copyright tunes, to only one psalm and one hymn book—viz., the Scottish Psalmody and hymn music of the United Presbyterian Hymn Book; and it uses mostly the same words to the same tunes. The choir is composed of about twenty-four or twenty-five voices, sitters in the church, superintended by two able amateurs of their own body, led, as it ought to be, by female voices, and not by a male precentor, which is against all rule in musical science. The whole choir studies properly one evening in the week the tunes to be sung on the following Sabbath; but only half of its members sit together in the front pews on the Sabbath day, the other half, which does duty by rotation every alternate month, remaining in their own pews. As the whole congregation stands when singing, the choir does not appear apart, but a part of the congregation, and members of the choir being scattered throughout the church in the above described way, their neighbours sing out, because they are sure not to make themselves conspicuous, and because example produces imitators. The whole congregation begin a psalm tune nearly all at once. All the names of the tunes are put up before the service begins, thus preventing undue work during the service, and giving those who are early time to make themselves familiar with the tunes to be sung.

Good amateur bands, together with many other improvements in psalmody, similar to those in Mr. M'Ewen's church, have also been introduced for some time in Dr. Alexander's, Dr. Candlish's, and Mr. Brown's churches, in Edinburgh.—I am, &c.,

J. Seligmann.

SCOTTISH MUSIC.

TO THE EDITOR OF THE "LADIES' OWN JOURNAL."

London, 29th March, 1858.

SIR,—With reference to your recent articles on the subject of music I would fain say a word or two, not in disparagement of Italian or German music, but in regret as to the state of our own—meaning the music of Scotland.

This is certain, that "the artists," as they call themselves, that sometimes visit Scotland—and lately were in it—"disdain any but first-class music;" meaning by that anything but Scottish music—or, indeed, English. "It is with difficulty they can be prevailed upon even to join in a national anthem;" far less, of course, exhibit the slightest wish to pay the compliment to any of our Scottish airs of raising them into favour by their superior treatment of them. This was not uncommon, for very many years, even down to Paganini, who revelled in many of them. But let that pass. "The days of compliments, like those of chivalry, are gone by," and let them; what depends for its existence on *charity* is likely soon to die out.

Now, as I have said before, I make no reflections. Artists no doubt find it for their interest to hold themselves high; for, to a certain extent, the world esteems those who esteem themselves. Upon this principle it is perfectly proper for artists to live in first-class hotels, sing only first-class music, (as they understand it,) and charge first-class prices. All that may be, and doubtless is, perfectly wise in them; but I have the misfortune not to sympathise with them in any of them; and now to my purpose.

Music is an affair of association: consequently, only a very small portion of the existing generation of Scotland can have any association with, or heartfelt relish for, Italian or German music. We have not heard it when young, nor is it, nor can it be, associated with either places, persons, or feelings that can move us. The best Italian or German music that ever was heard would not nerve our soldiers in war, nor does it really move us in peace. No such music has ever rallied our soldiers fainting from exertion, or made them irresistible in any charge. At

Quebec under Wolfe, in Spain under Wellington, in the Crimea, and in India, very different have been the strains that have animated our soldiers; very different are the strains that affect eleven-twelfths, or rather nineteen-twentieths of ourselves.

Among our peasantry and artisans in particular—and these, under favour, are the backbone of the State—the strains they have heard when young are the only strains that move them when old. And this is natural; and more strongly founded than upon associations of *sound*; it is founded upon associations of a much higher order; and that is, associations of sentiment.

What is music? It was, originally, nothing of itself but an accompaniment of words and sentiments; the accent of words, and what gave emphasis to sentiments. In the “first-class music” we are now treated to all this may be true as to those who understand the language associated with it. It is not so to us; for many of us—most of us—know nothing of the original language; and the translations are very seldom well adapted, if they are at all. In hearing native Scottish music the mind attaches a sentiment to every sound; and to which the sound only gives the strongest expression. Our religious sentiments may have other associations; but almost the entire stock of what may be termed our lay sentiments are attached to our music. In every strain it is nerving us, or melting us; nerving us to have pride in our liberty; nerving us to resist oppression; nerving us to despise assumptions which we consider undue; to rise superior to unmerited depression of circumstances; or melting to tenderness, or moulding to contentment. Our songs are *lay sermons*, burnt into us by their musical accompaniments, as every song worth mentioning and its accompanying music will convince us on the slightest reflection.

For pride in our liberty, and resistance to oppression, does any Scotchman now hear

“Scots wha ha’e wi’ Wallace bled !”

and not feel his heart run out to every one of the sentiments to which that air gives such emphasis?

For despising assumption and mere lowly fortune, what man earning his bread “by the humblest chances,” but in independence, but feels his heart swell to every sentiment of the song—

“Is there for honest poverty
Wha hangs his head, and a’ that ?
The coward coof ! we pass him by,
And dare be poor for a’ that !

“Ye see yon birkie ca’d a lord,
Wha struts and stares and a’ that ;

and—

“The rank is but the guinea stamp,
The mans the goud for a’ that !”

And better still—

“And let us pray that come it may,
As come it will for a’ that,
That man wi’ man, the world o’er,
Shall brothers be, an’ a’ that !”

Does any sermon (commonly so called) go to the heart like the early sentiments of this song? Does any sermon attempt to inspire the concluding sentiment? Do not too many inculcate ridiculous distinctions, which these burning sentiments alone are likely one day to overcome and bring into eternal contempt?

Then the lover :

How many have lived and loved by their song book? And though a fine lady or a fine gentleman may despise the sentiment in the following lines, are they not true exponents of many hearts, furnishing true incitements of a character of the utmost value?—

“A ploughman lad is my degree,
An’ few there be that ken me, O !
But what is a’ the warl’ to me,
While I’m blest w’ my Annie, O !”

Then the manly deference to the companion of a long life, and tried friend of *him* and *his*, in the old man, in “Tak yer auld cloak about ye !”—

“Bell, my wife, she lo’es na strife,
But fain wad guide me, if she can ;
And sae, just for a quiet life,
I whiles maun yield, tho’ I’m gudeman !”

And—

“Naught’s to be had at woman’s hand
Unless ye gie her a’ the plea !” &c.

Even a lady will bend herself to the pathetic tenderness of Erskine’s “Lone Vale,” so beautifully mated to the mournfulness of the Highland pibroch—“Lochiel’s Lament,” I think; to the tenderness of “Oh ! stay sweet warbling woodlark, stay !” to the air of “Loch Erroch Side;” the pathos of “Ye banks and braes o’ bonnie Doon;” and the overwhelming misery of—

“Ye banks and braes and streams around
The Castle o’ Montgomery !”

There are many hundred innocently jovial or affectingly tender things, and by all these the minds of the humbler orders are imperceptibly but decidedly melted and moulded; and, upon consideration, the country has no need to be ashamed of that melting and moulding; on the contrary, it has great cause to be proud. It is a pity, therefore, we should think of abandoning so powerful and so exquisite an instrument for the twanging of an Italian guitar—all sound, but conveying no sentiment to us; for the hobbling and stamping of stupid waltzes (I believe I should write *valse*) or polkas; or the grinning and chattering of the negro banjo.

But I must now, not confess, but state with indignation, that Scottish music, like the Scottish language, in spite of all its *acknowledged capabilities*, has been wholly abandoned to (I may say without disrespect) the humblest hands. Neil Gow has given us many strathspeys (as they are called) or dance tunes. He was a man wholly illiterate, yet many of the airs being played slowly, and with suitable expression, contain the very soul of music, and might be adapted, and have been adapted (for the words enforce it), to the most powerful words—“Loch Erroch Side” is one example; and gives emphasis to the ballad of “The Lass o’ Gowrie,” or “The Woodlark” of Burns. Marshall was also a man in humble life—a butler; but many also of *his* airs might be married to the most powerful verse, and made meet companions. “Kinloch of Kinloch” is another hopeful strain, and composed by the gentleman whose name it bears; and the pibroch of “Lochiel,” as treated by the Hon. Andrew Erskine, is as it ought to be. But who now thinks of improving these airs, or of writing to them? or, if they did, would not be despised by the caterers of “first-class music,” though that music is wholly useless in reality, as having neither associations to us nor sentiments—certainly not sentiments fit for Scotland? “Roy’s Wife,” slowly given, is admitted to be in the last degree powerful; and it, and “Fee him, Father,” and “Robin Adair,” were made themes by Paganini, and drew down rapturous applause. Why neglected ever since? Just because our own *masters* are foolish enough to succumb without a struggle to the foreigners.

I daresay all this will be thought very vulgar; but, in defence, I must say, that whereas I know the power of Scottish music, and have never been able to feel the least power in German or Italian music, sacred or profane, I know what effect Scottish music has had in moulding a population the noblest in the world—enthusiastic, yet not foolish; tender, yet not effeminate; religious, yet not superstitious. German music is mere parrotting. Those who compose it, and are eternally strumming at, or singing it, feel nothing from it, unless as it justifies drinking the beer it praises; * while in Italy, if any sentiment is inspired, it must be “Go to a nunnery, go,” or some such nonsense.†

Let us hold fast our own music, for in it have been preserved for ages all the sentiments that, along with its free and rational religion, have made Scotland what it is.

I am, &c.,
A SCOTCHMAN.

* Indeed !—[Ed.]

† Indeed !—[Ed.]

Reviews.

PART-SONG SCHOOL. By THOMAS BERRY (Brown and Co.)

This little work, of which we have only received one sheet, consists of harmonized exercises for reading at sight, and are constructed with some ingenuity. The tunes, which are *à la chorale*, are in four parts, and the soprano and alto run chiefly in thirds, the notes in each part being diatonically consecutive. It would be almost impossible to make such an arrangement with the tenor and bass, but the composer has suggested that the bass voices practise the alto part. Would it not have been better to have

had the harmony in only two parts, the sopranos and tenors singing the upper, and the altos and basses the lower?

THE DAYS OF CHILDHOOD. Ballad. By H. F. SCHRÖDER.
(Jewell.)

Compass, B flat to E flat.

An innocent ballad. We do not recognize the object or advantage of the two bars of symphony at the bottom of page 1 and elsewhere. They are immensely superfluous.

Foreign.

PARIS—Tamberlik is still the particular star at the Italian Opera. He was to appear in *Don Giovanni* this week.

CORRESPONDENCE.

THE VOCAL ASSOCIATION.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—As a member of the Vocal Association, I beg most cordially to thank you for your impartial critique on our performance at St. James's Hall on the 11th inst., and especially for the remarks which accompanied it on the inefficiency of the choir, and the causes which lead to it. You have hit the right nail on the head when you say that we want *weeding*. We do indeed, most sadly; and until we get rid of our black sheep we shall never be a credit to ourselves or our conductor; and high as Mr. Benedict's reputation now is, he may find it somewhat tarnished if he brings before the public any choir which is not first-rate. The Vocal Association is now completely identified with himself, and he must therefore, to a great extent, share in its reputation, whether favourable or otherwise. Mr. Benedict has the remedy in his own hands, for every member of the choir has the fullest confidence in him, and there is not one efficient member who would not cordially second any efforts made by him to get rid of those who are not fit to belong to this or any other choir. There are ample materials in the association, even as at present constituted, for forming a large and efficient choir, and one which would be worthy of our conductor's name; but until our "black sheep" are got rid of, and a rule made that no member shall be admitted without undergoing a strict examination, we shall never attain a good name and high place in the musical world. Hitherto anyone has been admitted who could obtain an introduction from a member of the choir, and was willing to pay his subscription. It is true our full complement (300) has been obtained by this means, but efficiency has been a secondary consideration, and the consequence is, that, being full, we are now compelled to refuse admission to those who would really be an acquisition to the choir.

I am, Sir,
Your obedient servant,
Vox.

P.S.—I enclose my card, but of course in confidence.
16th April, 1858.

THE LONDON POLYHYMNIA.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In your leader of last week occur these remarks "Two very peculiar performances have taken place during the last week." Of one of them you say "The Polyhymnian Choir have given their first concert at the West End." You continue, "The peculiarity of these performances consists in the fact of their having been of sufficient orchestral importance to justify their having little connexion with the societies which they were intended to represent. Considering that they were established for the advancement of choral music, it certainly seems strange that both societies should have retained an orchestra on the occasion of their first important exhibition." And again, "Although they have added orchestral music to their programmes, they have achieved their success mainly by their choral performance." We raise our hat, sir, at the last clause, and proceed to ask permission to say that the former remarks appear, as far as the Polyhymnian Choir is concerned, to be the result of a little misapprehension. Pray allow us to explain.

The concert at Hanover-square, on April 6th, was *not* given by the London Polyhymnian Choir, but by the Orchestral Society and that choir in conjunction, and was "intended to represent" the one as well as the other; the Orchestral Society was even the first mentioned on the programmes. This may have been a mere matter of private courtesy, or of little else but chance; still, as a simple fact, it weighs something against your assumption, as you might rather have said, it was "strange that an orchestral society should have retained a choir," &c.

However, on the part of the choir, there is by no means the intention to display at their performances so large a retinue of retainers, the arrangement having been made (for the present at least) "positively for one night only." Not that we think an occasional amalgamation of the kind would be anything "peculiar" or novel, seeing that it would be by no means the first time a precisely similar thing has been done even at the West End; and we might plead that we have not by this instance committed ourselves with the public, nor, indeed, placed ourselves before their tribunal at all. The concert was private, in as much as no appeal, by advertisement of any kind, was made to the public. Crowded as the rooms were, the tickets were privately sold by the members of the two societies. We mention this *not* as having ought to do with the expression of your opinion of our performance; we invited your criticisms, and shall look with pleasure for your next number, in which they are promised; but simply as a set off to the "peculiarity" and "strangeness" to which you have directed the attention of your readers.

I am, Sir,
Your obedient servant,
J. J. CATLEY.

Secretary to the London Polyhymnian Choir.

12, Canterbury-terrace, Lorrimer-square, S.,
April 14, 1858.

OUR SCRAP BOOK.

Once upon a time, our publisher was applied to for an "order" for the Lyceum, on forwarding which, the following note, *à la* Longfellow's *Hiawatha*, was returned:—

To J. Smith, from A. C. Dayson,
With my thanks and obligations:—

Should you ask me if the Order
Reached me here secure and safely,
Found me where it was directed,
Came in time for me to use it;
If your note of kind direction
Was appreciated by me,
If I understood its meaning,
And intend to act upon it?
I should answer, I should tell you
All these things have duly happened,
I have heard the knock of Postman,—
Heard his sharp knock twice repeated;
Heard him drop the letter in the
Box provided for the purpose;
Seen your own familiar writing,
Read the same with satisfaction,
And intend to act upon it.
I shall go to the Lyceum,
I and my respected brother,
On the evening of the 13th,—
Wednesday next, the 13th instant.
We shall see the pleasant play of
Musketeers, the King's peculiar;
See the beautiful burlesque of
Lalla Rookh (Tom Moore's creation).
Cheerily enjoy the former,
Merrily laugh at the latter,
Then depart therefrom in comfort,
Put ourselves inside a Putney
Omnibus or Brompton ditto,
Straight unto our house betake us,
Carefully ensconce ourselves be-
tween the sheets so snug and cosy,
There shall rest until the morning,—
Till the pleasant, cheerful morning,
Or the dull and drizzly dawning;
Then awake and straightway ponder
O'er the pleasant recollections,
O'er the laughable experience
Of the previous pleasant evening,
Thanking you for kindly sending
The mysterious bit of paper,—
The Gazette Lyceum Order.

Musical Instruments.

(Continued.)

36 Pianofortes, strictly genuine, without reserve, by order of the Executrix of the late Mr. Wesson.

MR. C. KELLY will SELL by AUCTION, at 19, Howland-street, Fitzroy-square, on Wednesday, April 21, 1858, at 1 for 2, THIRTY-SIX SEMI-COTTAGE and COTTAGE PIANOFORTES, in elegant rosewood and French walnut cases. These instruments are well worthy the attention of private persons and the trade in general. May be viewed two days prior, and on morning of sale. Catalogues at the place of sale, or of the auctioneer, 11, Charles-street, Middlesex Hospital. The unmanufactured stock will be sold about the 25th of April.

THE IMPROVED HARMONIUM.

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STERNDALE BENNETT.

Mr. W. E. Evans, Sheffield.

CONACHER and BROWN, ORGAN-BUILDERS, Huddersfield, have FOR SALE a SECOND-HAND ORGAN, in first-rate condition, containing 8 stops in the great, C to F, 5 stops in the choir, C to F, and 5 stops in the swell, C to F, with 3 octaves of double open diapason pedal pipes, 16 feet. Also an ORGAN containing 7 stops in the great GG to F, and 5 in the swell G to F. Both instruments have handsome painted cases, with gilt pipes in front.

An ORGAN FOR SALE—2 Manuals, C to F, containing 18 stops, including 2 doubles, a great and swell, enclosed in a painted gothic case, and gilt front; in first-rate condition, and the instrument quite as good as any new one. Price £180. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £200. Also a very good 4-stop GG ORGAN, contains open, stopped, principal, and fifteenth, with a neat case and gilt front, and general swell; in very good condition. Price £40. Further particulars upon application to Mr. Brindley, organ-builder, Sheffield.

To the Music Trade and Profession.—THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Octamann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Handed by Erard, Erat, &c. Second-hand Organs, &c. Piano-forte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Exhibitions, &c.

PROFESSOR WILJALBA FRIKELL. ST. JAMES'S THEATRE.

Last week but one, and last appearance in England previous to Professor Frikel's departure for Russia, "TWO HOURS OF ILLUSIONS."

as performed by command before Her Most Gracious Majesty the Queen, and Court at Windsor Castle.—Every evening at 8. Wednesday and Saturday afternoons at 2. 20th performance on Monday, April 12. Immense success of the new tricks, "The Shower of Toys," and "A Fast Coach for the year 3000."

Private boxes, Two Guineas, One Guinea-and-a-half, and One Guinea; stalls, 5s.; balcony stalls, 4s.; boxes, 3s.; pit, 2s.; gallery, 1s. Places may be secured at Mr. Mitchell's royal library, 33, Old Bond-street.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Pæstum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

MUNICH GALLERY of ENAMEL

PICTURES.—This rare COLLECTION, the works of Wurlitch, Chas. Deininger, Langhamer, Müller, Schade, Proschöde, and Meinel, is now Exhibiting at No. 2, Frith-street, corner of Soho-square. Admission, 1s. to those not presenting cards of invitation.

EASTER HOLIDAYS.

THE ROYAL POLYTECHNIC.

Patron—H.R.H. the Prince Consort.

"THE GRAND PHENOMENA OF NATURE," an entire New Series of Dissolving Views, with beautiful Dioramic Effects, painted by Messrs. Hine, Clare, Perring, and Davies, illustrating Earthquakes, Volcanoes, Thunder-storms, Parhelia, the Aurora Borealis, the Spectre of the Brocken, Mirages, Avalanches, Water-spouts, Geysers, Cataracts, Wonderful Caves, &c. &c. &c., with new descriptive Lecture by J. D. Malcolm, Esq., daily at a Quarter-past Four and a Quarter-past Nine.

The highly effective Dissolving Scenery, illustrating THE REBELLION IN INDIA, daily at Two.

CURIOUS LIVE INSECTS in the Oxy-Hydrogen Microscope, daily at One and Half-past Seven.

First of a New Course of Popular Lectures (plentifully illustrated with Experiments) "On the GREAT FORCES OF ATTRACTION" by J. H. Pepper, Esq., F.R.S., A. Inst. C.E., &c. &c. &c.

A New Course of Lectures by Thomas Griffiths, Esq., late Professor of Chemistry at St. Bartholomew's Medical College, and Author of many popular Works on Chemistry. On the CHEMISTRY of AIR, EARTH, FIRE, and WATER.

A New Musical Entertainment, on Tuesday, Thursday, and Saturday Evenings, at Eight, by G. Arnytage Cooper, Esq., assisted by Mrs. G. A. Cooper, entitled "THE EXCURSION TRAIN," being a Romance of the Rail, with New Buffo Songs.

For further particulars, see Programme of the week, which is sent anywhere for two postage-stamps.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

ROYAL COLOSSEUM.

Open from 12 till 5, and from 7 till 11.—ASTRONOMY every morning and evening, by Dr. BACHÖFFNER, with Full Description and Illustrations of the Great Eclipse.—Views of the Halls and Mansions of the English Nobility, with Humorous Descriptions by Mr. Traico, and Musical Illustrations by Miss Clara Fraser, Mr. Ormond, and Mr. Plummer.—Gigantic Diorama of Lisbon.—Mountain Torrent, Caverns, &c. Admission, 1s.; children under 10 and schools, half-price.

Zoological Gardens, Regent's Park.—

The above GARDENS are OPEN daily. Among the recent additions are a Norwegian elk, and a new jaguar, from Mazatlan. Admission, 1s.; on Mondays, 6d.

GREAT GLOBE, Leicester-square.—

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY of DELHI: its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

MR. and MRS. GERMAN REED (late

Miss P. Horton) will REPEAT their ENTERTAINMENT at the Royal Gallery of Illustration, 14, Regent-street, every evening, (except Saturday,) at 3, Saturday afternoon at 3. Admission, 1s. and 2s.; stalls, 3s.; secured without extra charge at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

Reproduction of the greatly successful comedy, An Unequal Match, with the original cast, which, with the new Classical Extravaganza, by the author of Atalanta, will be repeated THIS EVENING (Saturday), and every evening during next week.—Notice, the curtain rises every evening at 7 precisely to the comedy of AN UNEQUAL MATCH, which will be represented by the original cast, viz.: Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Farren, Mr. Clarke, Mr. Rogers, Mr. Bruid, Mr. Coe, and Mr. Compton. After which, the new extravaganza, by the author of Atalanta, entitled PLUTO AND PROSERPINE, or the Belle and the Pomgranate, with magnificent scenery by Mr. William Calcott, Mr. G. Morris, and Mr. O'Connor. The music composed and arranged by Mr. Spillane, and the costumes from Drawings by Alfred Crowquill. Pluto, Mr. Compton; Mercury, Miss Fitz-Inman; Ceres, Mrs. Buckingham White; Proserpine, Miss Louise Leclercq; Minerva, Mrs. Poynter; her pupils—Diana, Miss Fanny Wright; Flora, Miss Meden; Hebe, Miss Emma McClewer; Iris, Miss Clara Doubury; Aurora, Miss Lovell, &c. Concluding with the farce of MY HUSBAND'S GHOST. Box-office open daily from 11 till 5.

THEATRE ROYAL, ADELPHI.—

Combination of talent and novel attraction.—Return of Mr. Benjamin Webster, Mr. Wright, Mr. Paul Bedford, and Madame Celeste, who will appear in the highly patronized and popular drama of The Poor Strollers every night.—The highly successful operatic spectacle of The Caliph of Bagdad and Miss Roden every evening.—THIS EVENING (Saturday, April 17), THE POOR STROLLERS; by Messrs. B. Webster, Wright, Paul Bedford, and Madame Celeste. After which, with new scenery and decorations, a grand oriental spectacular operatic drama, called the CALIPH OF BAGDAD. The music by the celebrated Boieldiere. The characters by Messrs. Fourness Rolfe, P. Bedford, J. Bland, Miss Roden, Miss M. Keeley, Miss Arden, &c.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (Saturday) will be produced Shakespeare's tragedy of KING LEAR; preceded by SAMUEL IN SEARCH OF HIMSELF.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, April 17, 1858.